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ABSTRACT

Findings of a 1983 survey of York Region (Ontario) elementary school music programs are presented. Staff committees from a sample of 28 schools responded to questions concerning music qualifications, budgets, music instruction timetables, student participation rates, program achievements, and useful resources. Among the findings were the following: a positive correlation between low music education budgets and complaints about the quality of music facilities; an average 80 minutes per week spent on music instruction; and an expressed need for confidence building, methods awareness, and leadership training workshops. Appendices contain statistical data and a sample of the survey form. (LP)

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REPORT OF A SURVEY OF THE (1982) STATUS OF ELEMENTARY SCHOOL MUSIC PROGRAMS

SP 015539

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May 1983

CONTENTS

Purpose of the Study	1
The Sample Studied	1
Respondents	2
Music Qualifications of Classroom Teachers	2
Budget	2
Timetabling for Music Instruction	3
Participation Rates	3
Program Achievements	4
Toward Better Programs	9

TABLES

1.	Level of Attainment of MOE Music Education Goals for Primary and Junior Divisions	5
2.	Attainment of Music Education Goals in grades 7 and 8	6
3.	Use of Integrative Activities	7
4.	The Extent to which grade 7 and 8 students are exposed to contemporary music genres	8

APPENDICES

APPENDIX "A": Sampling Matrix	13
APPENDIX "B": Survey of the status of elementary school programs	15

THE YORK REGION BOARD OF EDUCATION

REPORT OF A SURVEY OF THE (1982) STATUS OF ELEMENTARY SCHOOL MUSIC PROGRAMS

Purpose of the Study

In March 1983 all elementary schools responded to a questionnaire designed principally to elicit information about:

(1) selected critical aspects of school music programs, e.g., budgets, timetabling, participation rates, staff qualifications;
(2) what was being achieved in the school music programs;
(3) what methods, materials or other resources served best and what instructional resources were lacking;
(4) and what professional development needs, organizational or other problems should be addressed in order to improve the quality of music programs from kindergarten to grade 8 and beyond.

This study is predated by efforts in the late 1970s by the board's Master Teachers of Music to respond to indications of program deficiencies. The subsequent introduction of instrumental music programs in grades 7 and 8 introduced new problems. In the early 1980s informal surveys were conducted in two administrative areas. The present survey was developed cooperatively by the Division of Planning and Development and the Operations Division and based on the earlier field studies. Analyses of Ministry of Education and York Region music program guidelines and curriculum aids were made by the Research Office which administered the survey questionnaire and wrote up the responses from an all-areas sample. Superintendents of Schools in each area are also to study responses from all schools in their own jurisdictions. This report deals with responses from the sample only.

The Sample Studied

The responses from 28 schools, selected on a proportional basis from all four administrative areas, were analyzed. This sample was also selected as a proportion of K to 6 schools and of K to 8 schools (see Appendix A). All four "senior public schools" (actually 5-8, 6-8, and two 7-8 schools) were included. Responses from each of the three sub-samples were scored separately to determine what systematic differences were associated with the different organizational patterns. All schools responded to certain questions but those with no classes above or below grade 6 omitted questions designed for those grades.

Respondents

Principals were to convene staff committees to prepare answers and to generate observations on needs or problems, etc. Sixteen of the 28 schools struck committees of four of more staff (at least two schools involved all staff). In three schools only the principal or vice-principal replied. In five schools the respondent "team" consisted of only two persons (usually the principal plus a music teacher). Schools without Intermediate Division classes (grades 7 and 8) normally had large respondent teams. The four "senior public schools" and five of the 14 K-8 schools had small (three or less) respondent teams. Small teams were generally more sanguine about their programs' accomplishments and reported a higher degree of achievement of objectives. Most respondent teams were largely composed of Ministry-qualified music teachers. Responses should be evaluated with these points in mind.

Music Qualifications of Classroom Teachers

Asked to state the "Number of classroom teachers with music qualifications", several schools responded that they took this to mean "Ministry of Education qualification", which was the intent. However, it may be that other "qualifications" were also considered and would account for two reports of seven or more staff as qualified. One principal reported no certificated music specialists but that he had staffed for years with a view to finding teachers with musical competence though their formal qualifications were elsewhere. He had been able to recruit five teachers who played instruments.

The common response (8 of 28) was that three staff were qualified: 25 schools reported one to five with qualifications. One school said that it had no teacher with Ministry music qualifications (the case noted above). The mean was just over three, but this is probably an inflated figure due to misunderstanding of the term "qualifications". The correlation between the number of qualified music teachers and school size or organizational pattern is low: generally, large K-8 schools had the greatest numbers of qualified staff.

Budget

Half the respondents reported no capital budget for music in 1982 while six reported budgets of about $10,000 for the start-up of instrumental music programs. All but one of the remaining reported modest capital expenditures of $100 to $800.

Instructional budgets for music are sometimes not separately reckoned by principals. Rather, funds are hived off from the general operating budget. With three exceptions, when music budgets were established, they were in the $200-800 range in 1982.

Actual expenditures in 1982 ran from $0 to over $11,000 but few schools (other than those "starting up" instrumental programs) spent more than $600. Instrument repairs seem to have been a significant part of the music instructional (operating) budget for schools with Intermediate Division classes.

In about one-quarter of the reports there was an unmistakeable correlation between low expenditures on music and complaints about the lack of music teaching facilities, equipment and other aids.

Timetabling for Music Instruction

An almost universal complaint was that there is not enough time scheduled (or available to be scheduled) to meet music education objectives. Where instrumental music programs had been initiated there are numerous observations that the emphasis on performance competence undermined virtually all goals except those related to playing skills. Not only were objectives such as creativity neglected but, some respondents note, the vocal (choral) music program is virtually abandoned since time for this cannot be scheduled except extracurricularly. This is not always the case by any means. As one teacher wrote, "The school's administration has helped greatly in the development of a good music program through thoughtful timetabling which speads the four music periods as evenly as possible across the cycle."

K-6 schools normally timetabled music for 80 minutes per week with a range of 60-85 minutes. K-8 schools most commonly provided 80 minutes but there is considerable variation (low of 45, high of 100, mean of 76 minutes). Of the four senior public schools, one reported 100 minutes per week, one 50. For the two that did not report, other data suggest that about 120-160 minutes per week or cycle are timetabled.

Participation Rates

Normally, all students in the Primary and Junior Divisions take part in music programs. Choral music is a substantial feature of such offerings though there are many other aspects including (in many schools) the use of non-orchestral instruments. When asked "What can be done in the Primary and Junior Divisions to increase the likelihood that students will enjoy singing in the Intermediate Division?", respondents gave two types of answers. A small number of replies rejected the assumption/implication that singing was not enjoyed in grades 7 and 8. The great majority listed numerous means (emphasizing competence, enthusiasm, and positive attitudes towards singing by all staff) of building or maintaining enjoyment. But one respondent warned that interest in singing about fairies and flowers doesn't last long and that relevant, contemporary song themes are essential.

As noted below, curricular opportunities for vocal (choral) music in grades 7 and 8 are limited. Indeed, some students end up in the choral option because they have been screened out of the instrumental program (about 15 percent of respondent schools screen, with criteria such as standardized tests of musical aptitude and previous academic record or teacher recommendation as the principal considerations). The great majority of K-6 and K-8 schools have extracurricular choirs which perform for school and public audiences (e.g., Christmas concerts, "Music Night" or variety shows), give private concerts (e.g., in homes for the elderly), and participate in local and regional festivals and competitions. Only two of the four senior schools have extracurricular school choirs.

In grade 7 and 8, the norm is for all students to be enrolled in an instrumental music program, at least for half the year, as reported by one school. Only two schools reported that a substantial number (about 55 percent in each case) of students had no music program whatsoever. In about 30 percent of the respondent schools no choral (vocal) music program exists. In another 11 percent, only four to six percent of students are in a vocal music program. In about 30 percent of schools, all students take both the choral and instrumental program at grade 7 or 8 or both.

Difficulty in timetabling is said to be the reason why the choral music program is either not provided or only provided as infrequently as one period every two weeks or two cycles (about 25 percent of the schools reported scheduling two or more periods of choral music per week, however). Instrumental classes were commonly timetabled three times per week or cycle in K-8 schools and four times per cycle in senior public schools. It is not clear what is done when some students are not included in a school's music program.

Program Achievements

Schools were asked to assess their levels of attainment, by grade, of each of the Ministry of Education goals for music education for the applicable divisions. Schools with Primary and Junior Division classes were also asked to state which three of the seven goals were most important for their students.

The MOE's goals for music education in K-6 follow: they are listed in the composite rank-order derived from respondents' reports of their three top priorities. (Note: item 1, "Enjoy and experience music", was an almost unanimous first choice). Opposite each goal are the analyses made of the schools' self-ratings. Readers should consult the questionnaire (Appendix "B") and study the response options: these options are commonly used in the Ministry's program review activities.

TABLE 1: Level of Attainment of MOE Music Education Goals for the Primary and Junior Divisions

Priority	Goal	Attained to ...
1	Enjoy and experience music (various means)	a considerable or great extent, all grades, almost all schools
2	Enjoy singing ... wide repertoire of songs	a considerable or great extent K-4, lesser but at least significant extent in 5-6
3	Experiment with sounds; sensitive to rhythm, etc.	at least a significant extent at all grades in all but seven schools
4	Use language and grammar of music	a significant level or greater level in majority of schools in grades 3-6
5	Listen to music, various periods, styles	no significant extent in the majority of grades or schools
6	Recognize and discriminate among sounds	a significant or greater extent in the majority of K-3 classes: less in 4-6
7	Ability to use sounds creatively	some or small extent in most schools; significant or greater extent mainly only in K-2

It will perhaps surprise no one to learn that high priorities are (generally) said to be well attained by most schools and that these objectives are more of the "motherhood" sort rather than related to specific activities or skills.

The Ministry also provides curriculum goals for the Intermediate Division (grades 7-10). As in the case of the two earlier divisions, it is neither assumed that all aims would be attained to the same extent, nor that any aim has priority in the overall music program.

Respondents for grades 7 and 8 classes were not asked to name their priorities among MOE goals. Table 2 lists the goals in the order of level of attainment, highest first. Opposite each goal is a summary of comments offered by respondents relating to reasons for success or difficulties in attaining the goal.

TABLE 2: Attainment of Music Education Goals in grades 7 and 8

Goal	Comments
1. Experiences need for greater understanding of musical theory to meet own goals	Most report considerable success. Students said to be most responsive to the learning activities involved
2. Opportunity to perform for own benefit and enjoyment to broaden own musical interests, and to learn how to evaluate own performance	Significant or greater level of attainment widely reported. Some report that there is not enough time to attain high level of performance and that some students lack enthusiasm for performance
3. Hears live or recorded music for personal aesthetic experience as well as for didactic purposes	Half state attainment was at a significant, considerable or great extent. However, it is also reported that most vocal music students are seldom exposed (in school) to good choral sound (recordings or live) for appreciation, emulation or critical analysis
(The following goals were not attained at a significant level in either grade 7 or 8 in the majority of schools)	
4. By a variety of methods gains insight into the artistic expressions of composers past and present	If students don't get this through performance, they don't get it elsewhere in grade 7 and 8
5. Experiences contemporary music as a starting point for exploration of other musical forms	One-third report no attainment of this goal and none report a great level of success. Lack of time and resources cited
6. Experiences music as an integral part of human activity (e.g., in other school subjects)	Emphasis on performance and rotary system are named as barriers to integration
7. Many opportunities for creative musical experiences	Little if anything was achieved here in the great majority of schools. Only three schools indicated considerable success. Several stated that even senior students "not ready yet"

Schools with Primary or Junior Division classes were polled to determine the extent and nature of locally-developed music guidelines or integrated studies guidelines which included music. Schools with such sets of program goals were also asked to assess their success, on a divisional basis. Nine (37.5 percent) said they had school (or, in one case, a family of schools) guidelines. From information supplied, it would appear that only four of these local programs' goals were in any considerable fashion more extensive than the MOE's. Only one school confessed to less than significant achievement of its aims.

There has been a concern to determine to what extent the Board's Music Program Guideline (1978) was being attended to in K-6, and also a desire to estimate whether integration of music into other subjects was occurring.

As to the second point, K-6 and K-8 schools were almost unanimous in saying "Yes", that integration of music into other facets of the K-6 program was a realistic objective if not always widely attained. These schools offered many suggestions as to how and where such integration could best be achieved.

While there was no shortage of either enthusiasm for integration or ideas as to how it might best be accomplished, answers to a question addressing the schools' compliance with board guidelines showed how poorly integration has apparently proceeded. This question involved asking respondents to assess how well music has been integrated into physical education and drama. The Board's Music Program Guideline (1978), under the "Scope and Sequence" section, indicates 10 "Movement and Drama" activities which could integrate music and physical education, music and drama, all three, or combinations also involving other subjects. As Table 3 shows, four MPG activities are reported to be widely or extensively used by virtually all respondents, four activities utilized to some or small extent, and two activities scarcely used (or even known) by the great majority of respondent schools.

TABLE 3: Use of Integrative Activities

A: Significant, considerable or great use by majority
1. Singing games (both P and J)
2. Imitation of themes (especially in P)
3. Response to rhythm (both P and J)
4. Body movements (moreso in P)

B: Some or small use by majority
1. Pantomime (somewhat more in J)
2. Moods (about equal use in P and J)
3. Choreography (moreso in J)
4. Improvisation (moreso in J)

C: Unknown or not used in great majority
1. Extensions
2. Creation of original operettas

Schools with grade 7 or 8 classes were asked to indicate, by grade, the extent to which students were exposed (in curricular or extracurricular programs) to the various genres of contemporary music, as provided for in the MOE Intermediate Division music guideline. This sampling is not a definitive indication of the degree of compliance with provincial guidelines (just as the parallel sampling in K-6 of integration activities is only one indicator), but the results can give an initial feeling for what is going on ... and what is not that perhaps should be. Further study is probably in order.

All the genres of music in this question, except "ethnic", were singled out for exposure to students by the MOE more than a decade ago. No claim of some genre being "too recent" to be adequately dealt with should therefore be entertained.

TABLE 4: The extent to which grade 7 and 8 students are exposed to contemporary music genres

---

A: Significant, considerable or great extent by majority
   1. Popular, including jazz, blues, but not "ethnic" (moreso in grades 7 and 8)

B: Some or small extent by majority of schools
   1. Folk music (only three reported "considerable" exposure)
   2. "Ethnic" (popular music of the native lands of New Canadians) (all but two schools reported at least "small" degree of exposure)
   3. Impressionism (e.g., Debussy, Ravel) (grade 7 mainly: some schools provide no exposure)
   4. Modern opera, operetta, "Broadway musical" (four report no exposure of this genre)

C: Students not exposed to these genres in the majority of respondent schools
   1. Serial music (e.g., Stravinsky, Berg)
   2. Musique concrete (e.g., Shaeffer)
   3. Aleatory or chance music (e.g., Stockhausen, Cage)
   4. Electronic (e.g., computer-generated,synthesizers)

No explanations were offered by schools for not providing exposure to these 19th or 20th century musical genres. To the potential claim that such exposure should not occur until grade 9 or later, a reply might be that a minority of schools do acquaint grade 7 and 8 youngsters with these forms and their composers (and to others such as Prokofiev, Kodaly, Barber, Mercure, Freedman, Copland, and Ralph Vaughan Williams).

Toward Better Programs

Respondents were asked to identify their most useful resources (texts, songbooks, records, tapes, sheet music, films, methods, and human resources). Compilations of these recommendations will be provided for appropriate staff after further investigation and analysis.

Schools were also invited to consider three questions: What are the most significant blocks to providing effective music programs? What are the professional development needs of teachers of music? What additional resources are required if schools are to meet MOE or Board goals for music education? As might be expected, responses overlapped considerably. Curriculum development needs were also identified by respondents.

The more commonly stated professional and curriculum development needs fell into three categories.

(1) The respondent teams (mainly qualified teachers of music) thought that their "unqualified" colleagues needed confidence-building music education and appreciation workshops and methodological training while they themselves needed "refresher" courses in some areas (e.g., "conducting techniques") and all needed help in certain matters ("integration methods", selecting and using new materials and methods, studying MOE or Board guidelines, developing sequential programs or other curriculum-building activities).

(2) The respondents also called for workshops on not-so-new but specific and (usually) technical themes (e.g., Orff or other instrument use, Kodaly method, rhythm band, "creativity and improvisation", preparation for music competitions, part singing or other vocal music matters, instrument maintenance and repair).

(3) The respondents saw a need for leadership training (apart from what they thought that consultants should provide) such as would occur through teachers attending music educators' conferences, visiting other schools, or participating in curriculum-building exercises (curricula for both vocal and instrumental music are said to be inadequate), and through certain infrastructures that ought to be in place (an exchange of information on new materials; a circulating library of current sheet music, music series books and record sets).

As to resources, almost any music teaching aid or facility one might care to name was reported to be lacking, at least in sufficient quantity or variety, by one school or another! Few schools reported adequate resources.

Facility deficiencies involved lack of sound proofing and carpeting in music rooms or inadequate storage space for instruments.

Instruments of all sorts are wanted -- from autoharps to xylophones, Orff instruments, ukeleles, recorders (English flutes) and (for one school only) a piano. Sometimes the instruments are available, but knowledge of their use is lacking. A call for a "workshop on matching tone bells to children's voices" illustrates this. "Rhythm instruments" were specified needs by two K-6 schools and unspecified "band instruments" are in short supply. In fact, the schools with grades 7 or 8 report that, on the average, three or more students share an instrument and as many as seven are said to share some instruments. This problem is exacerbated when instruments are out of service for repair or maintenance.

More sheet music, films, records and tapes and the players and sound systems to use them, are needed (especially in schools which do not budget for these!). Some schools indicated use of music education aids (films and tapes) from the Board's A-V Centre, but thought that more should be available. One school noted that students brought records from home, as did a teacher in one other school. More exposure to "live performances" was recommended by several schools.

Human resources of several varieties were used (the high school band "on tour", talented parents or other adult volunteers) but Master Teachers (mainly but not solely of music) were the most frequently cited. More "leaders" were needed, said respondents, to take matters in hand on a frequent-visit, itinerant, or coordinating basis.

There was a suggestion that the system of itinerant music teachers which prevailed in part of the region pre-1969 be re-instituted. In that system, the itinerant conducted a learning activity with the classroom teacher present. The teacher was to learn, then build upon the exemplary music lesson. (Researcher's note: this method differs from others, e.g., Edmonton Public, where the itinerant music teacher conducts "the music program" while the classroom teacher takes a break.) Leadership in curriculum development and implementation was wanted from resource persons. Leaders also should prepare "detailed indication of performance requirements" and serve as models in bringing about "attitudinal changes" to promote Music Across the Curriculum.

Where solutions were proposed, they mainly boiled down either to more expenditure from central budgets for capital works and acquisitions, maintenance and repairs, consultants and workshops-conferences-intervisitation, and/or more time both for PD and curriculum-building activities and also in the school timetable for music. A minority view was that many of the problems and program shortfalls could be obviated if instrumental music were not 'compulsory" at grades 7 and 8 in their schools.

Other routes to improvement of conditions suggest themselves from the data. For example, not only is financing instrument repair and maintenance a problem, but so is getting the damaged equipment to and from repair shops, thus the Board might consider establishing its own repair facility. But this is going beyond what the respondents suggested and is properly a task for those who study (as distinct from the writer of) this report. However, the respondents' obvious remedies translate into substantial increases in expenditures and in time and manpower given to support teachers of music.

APPENDIX "A": SAMPLING MATRIX

To attain a distribution of schools proportional by area and by Division, except that all "Intermediate" (or "senior" public schools) shall be included

Division grade (organizational pattern)	Administrative Area (sample size/total population) 1	2	3	4	Totals (sample/pop.)
Primary/Junior (K-4,K-5,K-6,1-5,1-6)	1/2	2/4	3/6	4/9	10/21
Primary/Junior/7/8 (K-7,K-8,1-8)	5/15	3/11	3/10	3/10	14/45
"Intermediate" (5-8,6-8,7-8)	0/0	2/2	1/1	1/1	4/4
TOTALS	6/17	7/17	7/17	8/20	28/71

APPENDIX "B"

SURVEY OF THE STATUS OF ELEMENTARY SCHOOL MUSIC PROGRAMS

INSTRUCTIONS: PART A is to be completed by all schools.

PART B is to be completed if the school has any Primary or Junior Division classes.

PART C is to be completed if the school has any grade 7 or grade 8 classes.

Please read through all relevant parts before beginning to answer.

Forward the completed survey

to Your Area Office

not later than March 24, 1983.

SURVEY OF THE STATUS OF ELEMENTARY SCHOOL MUSIC PROGRAMS

PART A

1. School name: _____

2. Principal's name: _____

3. Names and teaching responsibilities of staff preparing this response:

   (a) _____

   (b) _____

   (c) _____

   (d) _____

   (e) _____

PART A (continued)

4. Please provide the following particulars of your school's music program:

(a) The average number of minutes per week (regardless of the number of days in your timetable cycle) scheduled for the music program, K-6 (if applicable) _____ m.p.w.

(b) The 1982 school budget for the music program (all grades) was $_____ (capital)
$_____ (instructional)

(c) The 1982 actual expenditure for the music program (all grades) was $_____

(d) Number of classroom teachers with music qualifications _____

(e) Please identify and give some particulars of extracurricular musical activities that involve group participation (e.g., entry in festivals, public concerts, extracurricular choir).

_____

_____

_____

_____

_____

_____

_____

_____

_____

PART A (continued)

5. Please identify as specifically as possible the professional development needs (if any) of your teachers of music.

6. Please identify as specifically as possible the resources your school lacks, but needs in order to offer to students opportunities designed to achieve the Ministry's or Board's prescribed goals for music education.

Thank you. Proceed to PART B or, if your school has no kindergarten to grade 6 students, proceed to PART C.

PART B
(Primary and Junior Divisions)

The Ministry of Education's goals and aims for the Primary and Junior Divisions are set forth in Circular P1J1, The Formative Years (TFY). This document states that, with respect to music, children "will be given opportunities to:

> Develop sensitivity to sound and thus acquire a base for growth in music"

TFY (p.18) specifies seven aims which if attained should foster musical development:

(1) enjoy and experience music through singing, playing, listening, creating, moving and dramatizing;

(2) enjoy singing and become familiar with a wide repertoire of songs;

(3) recognize and discriminate between different types of sounds heard in daily life and explore their potential relationship to music;

(4) listen to music of various periods and styles;

(5) produce and experiment with sounds through a variety of means in order to become increasingly sensitive to rhythm, pitch, dynamics, timbre, form, melody and harmony;

(6) develop the ability to use pitched and unpitched sounds in a creative way;

(7) become familiar with and develop the ability to use the language and grammar of music as a means of communication.

This survey is intended to discover the extent to which these aims have been attained in YRBE schools and other information, all of which is intended as a first step toward program improvements if and where needs are indicated.

You will be asked to indicate, on a scale, the extent of attainment of each goal, at each Primary and Junior grade level in your school.

In producing your estimates, you may wish to consult the Music Program Guideline based on The Formative Years, published in 1978 by the Board, or their Curriculum Aids to Primary and Junior Music, or Ministry support materials, to help determine the extent to which your programs provide the desired scope or reach appropriate depth in learning activities.

You will also have the opportunity to analyze and report on the resources, methods, etc., which have proved useful in providing the prescribed program. Also, you will be asked to identify the additional resources, training, etc., needed to advance the prescribed music program.

PART B (continued)

On the grid on the opposite page, use the code below to report your estimate of the extent to which your school music program meets the Ministry's seven goals and aims. Report for each Primary and Junior grade in your school.

CODE

A - attained to a great extent

B - attained to a considerable extent

C - attained to a significant extent

D - attained to some extent

E - attained to a small extent

F - not attained at all

Note: There is a sequence (simple to complex) in the attainment of music education goals, as indicated in the Board's Music Program Guideline.

It is not assumed that all aims would be attained at a high level, even well into the Junior Division. Nor is it assumed that any aim has priority or greater importance in the overall music program.

PART B (continued)

1. (a) Please use the code given on the opposite page to complete this grid.

GOAL/AIM	G R A D E K	1	2	3	4	5	6
1. Enjoy & experience music (various means)							
2. Enjoy singing... wide repetoire of songs							
3. Recognize & discriminate among sounds							
4. Listen to music, various periods, styles							
5. Experiment with sounds; sensitive to rhythm, etc.							
6. Ability to use sounds creatively							
7. Use language and grammar of music							

(b) Of the Ministry's seven goals and aims, which three are most important for your students to attain? #____, #____, #____.

CODE

A - attained to a great extent

B - attained to a considerable extent

C - attained to a significant extent

D - attained to some extent

E - attained to a small extent

F - not attained at all

PART B (continued)

2. TFY also provides guidelines for other subject areas. Some are relatively easily integrated with music, e.g. physical education and drama. For example, in the Board Music Program Guideline (1978), the "Scope and Sequence" section indicates 10 "Movement and Drama" activities for the music program, (these address Ministry goal/aim 1). Such activities could be integrated into physical education, into drama, or into other subject areas.

   Using the same code as for the previous question, (see opposite page), estimate the extent to which these 10 Movement and Drama activitites have been integrated with other subjects in each of the Primary and Junior Divisions.

	"Activity"	Primary	Junior
1.	Singing games	_____	_____
2.	Imitation themes	_____	_____
3.	Response to rhythm	_____	_____
4.	Body movements	_____	_____
5.	Pantomime	_____	_____
6.	Moods	_____	_____
7.	Choreography	_____	_____
8.	Extensions	_____	_____
9.	Creation of original operettas	_____	_____
10.	Improvisation	_____	_____

CODE

A - attained to a great extent

B - attained to a considerable extent

C - attained to a significant extent

D - attained to some extent

E - attained to a small extent

F - not attained at all

PART B (continued)

3. If your school has developed its own Primary-Junior music guidelines which include aims or goals in addition to those prescribed by the Ministry or Board or includes integrative activities which include music, please:

   (1) identify the goal, aim, or activity;

   (2) use the code (on the opposite page) to indicate the extent to which you estimate the goal or aim is being attained or the activity has been integrated;

Goal, Aim or Activity	Primary*	Junior*

* If you prefer, you may indicate by grade. If so, please state the grade(s) for which the aim, goal or activity obtains.

PART B (continued)

4. Please identify the teaching aids and methods which have been found to be very helpful in conducting your school's Primary and Junior music program. If possible, indicate the particular aim/goal/activity supported by the resource(s) and also the grade(s) or division(s) at which the resource(s) are helpful. (Continue over or append additional sheets, if needed: the use of the chart below, or a similar organizing device of your own design, is optional.)

RESOURCE	IDENTIFICATION*
Texts	
Song books	
Sheet music	
Records	
Tapes	
Films	
Methods	
Human	

* In the case of teaching aids (e.g., sheet music, records or tapes, texts, song books, films), please give an identification full enough to permit interested others to acquire these resources. In the case of human resources, names, titles or roles, and where the persons may be contacted would be useful identification.

PART B (continued)

5. Your answers to the following questions would be appreciated. If you need more space than has been provided, please continue over the page. (You may wish to integrate your responses to other parts of this survey, items A5 and A6, for instance.)

(a) In your view what are the most significant blocks to providing effective music programs, K-6?

(b) What can be done in the Primary and Junior Divisions to increase the likelihood that students will enjoy singing in the Intermediate Division?

(c) Is integration of music into other facets of the K-6 program a realistic objective? If 'YES', how can integration best be achieved?

Thank you for your cooperation. If your school has grade 7 or 8 classes, please proceed to PART C.

PART C
(Grades 7 & 8)

The Ministry of Education's music education goals and aims for the Intermediate Division are set forth in Music: Intermediate Division (MID). The 1972 Interim Revision of MID was reclassified as the authoritative guideline, without alteration, by Ministry Memorandum 1975:76:6. Over the intervening years there has been some "downward migration" of objectives from the Ministry's 1977 guideline Music: Senior Division (MSD) to the Intermediate grades with respect, for example, to performance goals or to clarification of the evaluation function.

This part of this survey is intended to discover the extent to which the aims and goals of either of the Intermediate or Senior Music guidelines are being attained in YRBE grade 7 or 8 classes. Such information is wanted as a first step toward program improvement if and where difficulties in attaining objectives are identified.

MID (p.4) provides a general statement of aims of music education.

> "Education through music is largely in the domain of the affective, with emphasis on expression, feeling, and creativity. It is education in which the cognitive assumes importance only when it contributes to the affective and the aesthetic.
>
> "Aims then can be listed simply as
> . helping the student become more sensitive to music he creates, performs, and hears;
> . enlarging the sphere in which the student is able to respond to music, express himself through music, and share his feelings about music with others."

You will be asked to indicate, on a scale, the extent of attainment of such aims at the grade 7 and 8 level in your school.

For convenience and to assist teachers in planning music education activities, MID divides the program into three main categories: creating music, listening to music, performing music.

In looking at a senior level music program, MSD makes two main divisions each with subdivisions resembling and elaborating on MID's subdivisions:

performance - instrumental music
- choral music
- small ensembles

non-performance - ear training
- listening
- theory
- creativity
- music history

In this survey, an attempt is made to use such divisions for purposes of examining aspects of program but with full recognition that in practice there is much merging of activities.

PART C (continued)

On the grid on the opposite page, use the code below to report your estimate of the extent to which your school music program meets the Ministry's seven goals and aims. Report for each Intermediate grade in your school.

CODE

A - attained to a great extent

B - attained to a considerable extent

C - attained to a significant extent

D - attained to some extent

E - attained to a small extent

F - not attained at all

Note: There is a sequence (simple to complex) in the attainment of music education goals.

It is not assumed that all aims would be attained to a great extent. Nor is it assumed that any aim has priority or greater importance in the overall music program.

GOAL/AIM (for students)	GRADE 7	GRADE 8	COMMENTS (e.g., difficulties in attaining or reasons for success)
1. Many opportunities for creative musical experiences			
2. Experiences need for greater understanding of musical theory to meet own goals			
3. Experiences contemporary music as a starting point for exploration of other musical forms			
4. Hears live and recorded music for personal aesthetic experience as well as for didactic purposes			
5. By a variety of methods gains insight into the artistic expressions of composers past and present			
6. Opportunity to perform for own benefit and enjoyment, to broaden own musical interests, and to learn how to evaluate and improve own performance			
7. Experiences music as an integral part of human activity (e.g., in other school subjects)			

PART C (continued)

1. Please use the code given on the opposite page to indicate the extent to which each goal/aim is being achieved in grades 7 and 8.

PART C (continued)

2. Please indicate the TWO most effective CREATIVE music activities used with your grade 7 and 8 students this year as part of their regular curriculum (not extra- or co-curricular activities). Please indicate the key elements (e.g., resource persons or materials) in these activities.

PART C (continued)

3. Please indicate which TWO themes or aspects of themes of THEORY are most satisfactorily dealt with in the regular music curriculum for grades 7 and 8 and indicate why this is the case.

(Major themes for music theory would include, e.g., rhythm, melody, harmony, and form: aspects of rhythm as a theme could include music without rhythm, the effect of accent, and multi-rhythmic music.)

PART C (continued)

CODE

A - attained to a great extent

B - attained to a considerable extent

C - attained to a significant extent

D - attained to some extent

E - attained to a small extent

F - not at all

PART C (continued)

4. Please use the code given on the opposite page to indicate the extent to which your grade 7 and 8 students are exposed in (curricular or co-curricular) school programs to the various genres of contemporary (19th and 20th century) music.

Genre	Grade 7	Grade 8
(a) folk music		
(b) popular (include jazz, blues, but not "ethnic")		
(c) "ethnic" (popular music of the native lands of New Canadians)		
(d) "Impressionism" (e.g., Debussy, Ravel)		
(e) Modern opera, operetta, "Broadway musical"		
(f) Serial music (e.g., Stravinsky, Berg)		
(g) musique concrète (e.g., Shaeffer)		
(h) aleatory or chance music (e.g., Stockhausen, Cage)		
(i) electronic (e.g., computer-generated, synthesizers)		

PART C (continued)

5.(a) Choral Music

(i) Does your school have an extracurricular school choir/senior choir?

YES _____ NO _____

(ii) If such a choir exists, is it open to all grade 7 and 8 students?

N/A _____ YES _____ NO _____

(iii) During the school year, how often is the average student in the grade 7 and 8 choral (or vocal) music program exposed to good models of choral sound (recordings or live performances) for appreciation, emulation or critical analysis? _____
(Do not include the daily rendition of the National Anthem.)

(iv) What method(s) is/are used to develop music reading skills?

_____
_____
_____

(v) Which commercial vocal texts and songbooks or vocal programs have proved to be most useful? _____
_____
_____

(b) Instrumental Music

	Gr.7	Gr.8
(i) What percentage of students is enrolled		
in a vocal (choral) music program?	_____	_____
in an instrumental music program?	_____	_____
in no music program at all?	_____	_____
(ii) How many periods per week/cycle are		
scheduled for vocal (choral) students?	_____	_____
scheduled for instrumental students?	_____	_____

(iii) When both vocal (choral) and instrumental programs are offered, what selection criteria (if any) are used for acceptance into the instrumental program? _____
_____

(iv) Which instrumental texts or programs have proved to be most useful?

_____
_____
_____

(v) If you have an instrumental music program, how many students, on average, share an instrument? _____

PART C (continued)

6. You may wish to use the space below (and over the page) to add additional significant information on your music program for grade 7 and 8 students. This survey did not ask about your program's work on, e.g., ear training (listening skills) or teaching the history of music, or evaluation/self-evaluation and you may think it important to mention achievement in these areas. You may also wish to draw attention to problems your teachers of music face (e.g., timetabling, limited budgets to acquire or maintain equipment), in which case very specific statement of the situation, the problems arising, and possible solutions would be welcome.

Thank you for your cooperation. We hope that this activity has been helpful to you in reviewing your music education program and that the compilation of school reports will help the Board better understand the programs and their needs.